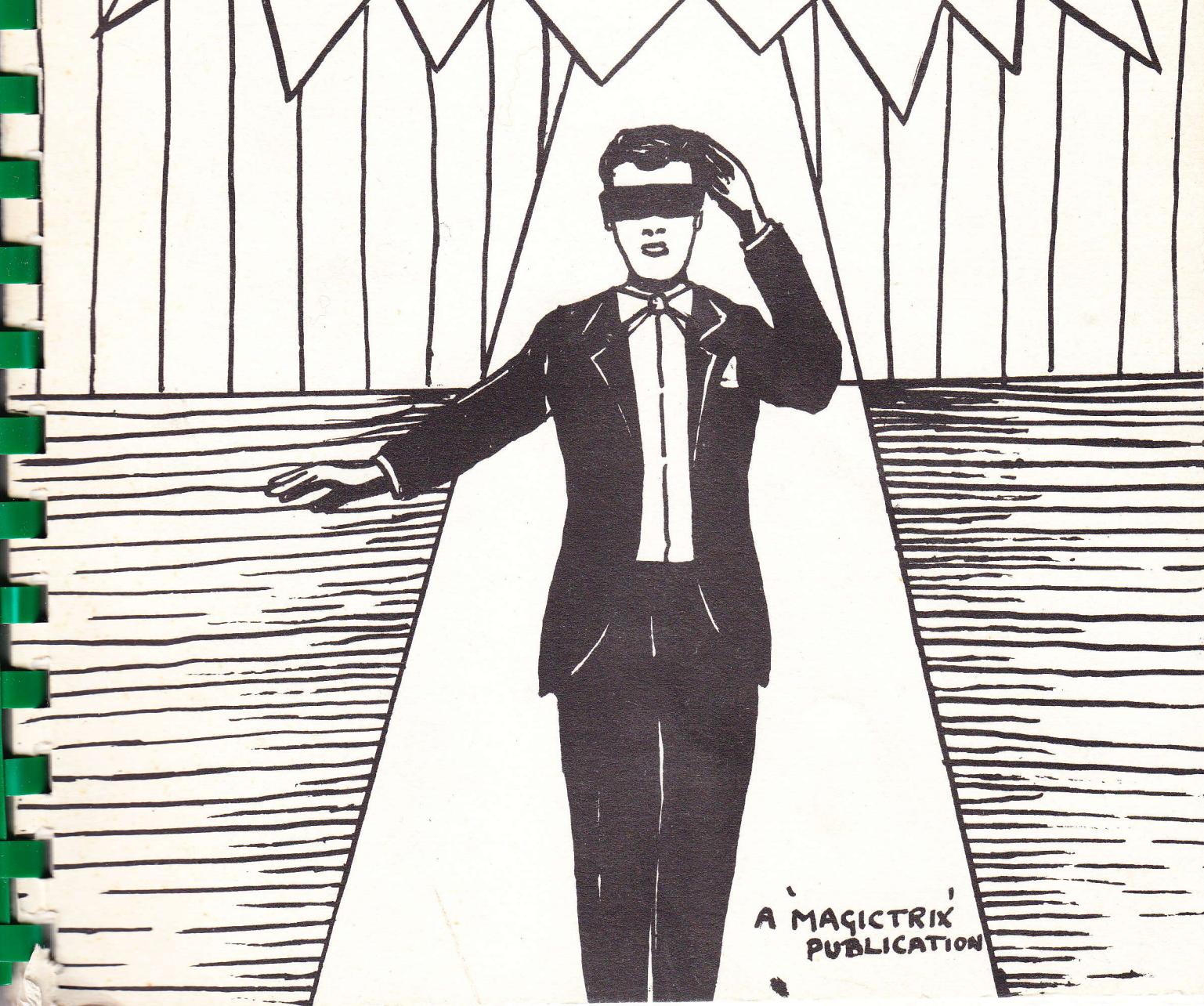


# CLUB AND CABARET MENTALISM

by Eddie Burke



A MAGICTRIX  
PUBLICATION

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## CLUB & CABARET MENTALISM.

With the decline of the live theatre a few aggressive Showmen started to look for other outlets for their Mental Attraction. Many performers started to give private readings for 'a fee' in entertainment centres all over the world.

This was perfect for the full time professional - but what about the chap who only wished to entertain with Mentalism in his spare time, perhaps a night or two in the week and at week ends?. Or the performer who works at a seaside resort during the Summer Holiday months. What does he do in the Winter?.

The Club and Cabaret field is the perfect answer to these problems. If you are either a full time performer or a Semi Professional who holds a regular job and wants to earn extra money in his spare time, (or would like to be either of these) there is room for you.

The purpose of this book is to show you the way to make Mind -reading and Mentalism pay in the Club and Cabaret field. What you read here are not theories, they have all been successfully put into practice by the author.

Eddie Burke.

Clubland is booming! Almost every district and organisation in England has its own club. These are places of entertainment for the working man, where he can go for a drink, a game of Bingo, and to watch a Cabaret Show.

Usually these shows consist of singers, groups and the occasional comedian. Magic acts, for the most part, are not very popular. Many noted magicians have tried to define the reason for this. They usually come up with the answer "A magic act needs the audience to concentrate, and club audiences cannot concentrate." This is far from the truth. Any kind of act needs the audiences attention. No comedian can hope to get his jokes across if the audience fails to concentrate on what he is saying, and a great many comedians have been highly successful in the club field!

If this is true of the comedian, it must be equally true of other kinds of entertainment, including Magicians.

The real truth is that Magic and Conjuring are considered OLD FASHIONED AND CHILDISH by the average Club Member. Admittedly a few Magic Acts HAVE made the grade in Clubland, but these can be counted on the fingers of one hand.

With the coming of Television many Magical Entertainers have been concentrating on Visual Magic. Producing doves from all manner of unlikely places, tricks with silks, sleight of hand with cards, card fanning and the like. This is ideal entertainment for television audiences, but it never really got off the ground in Clubland.

A few acts began to succeed with the idea of building an act with small portable illusions. But by this time it was too late the harm had been done, most clubs had tried and failed with magic acts, so they didn't want to know.

At about the same time mentalism went out of favour with Magicians, they saw it 'DIE' at the Magical conventions they attended. This convinced them that it was slow, old fashioned and out of date, the result is that today very few mental acts are available to the booker.

Consider this....In the course of twelve months the average agent is approached by dozens of magical acts (and so called comedy magicians - but he has been 'caught' that way before), all seeking work. He has tried similar acts in the past but they didn't "CLICK" with his clients, so for him Magic acts are a BAD RISK.

However, his bookers are constantly asking him for new faces and something different.

Because of the lack of good mental attractions he has possibly never been approached by one for years. When he is approached by a Mentalist who does a decent job of selling his act, he is likely to try it, simply out of curiosity. If the Mentalist then does anything like a decent job, other dates will follow. He has found what he is looking for, something NEW, DIFFERENT and NOVEL that is acceptable to his bookers.

REALISE THIS ABOUT MENTALISM.

1. Mental routines are not generally appreciated by a magical audience, who know its all a trick.

2. Good Mental acts, properly presented, go down well with the average lay audiences.....however, for Club and Cabaret work it must be the right kind of act.

Later this book gives the author's own one man Club & Cabaret act, the magical content of which is mediocre. Any magician worth his salt will be able to discover how it is done, as it uses old and time tested magical principles. Experience has shown that the average magician, once he knows how a stunt works, immediately loses interest, and considers the act that uses it "Old hat".

Fortunately you don't have to earn your living as a Mentalist by performing in front of Magicians, the real money is made by performing for the lay audience. They cannot see through the act, indeed they do not realise that trickery is used and they don't question it as they do a magical performance.

It is in this last paragraph that the true secret of Mentalism is revealed.

#### THE VARIOUS TYPES OF CLUBS.

Clubs come in various types and sizes, the following is a brief summary of the working conditions and audiences you can expect:-

#### THE SMALL WORKMEN'S CLUB.

This is usually a small club, perhaps with a platform at one end, or in one corner. You may be able to stand a small table on the platform, but it is as well to be prepared to work from your pockets.

The audience sit around tables, some facing you, some with their backs to you. A number of spaces exist in between the tables so you can move about. Don't stay on the platform, move about freely in between the tables.

Audiences in this type of club are the "Easiest" in Clubland.

LARGER WORKINGMEN'S CLUBS.

Usually a room with seating for 300 or more and a small stage at one end, together with a small dressing room.

A microphone will be provided, it is important that you use this at all times.

There is usually sufficient room on the stage to get two helpers from the audience to assist you.

Audiences are inclined to be a bit "Cold" early in the evening, then very noisy later. If you are performing more than one spot, arrange your strongest act first. This will break down the coldness, which in turn, if you do a good job early on will get the audience's attention later.

CABARET CLUBS.

These are usually privately owned clubs that provide a Cabaret late in the evening. The show either goes onto a medium size stage, or in the centre of the floor.

It is important on these dates that you get your audience's attention right from the start. Get it BEFORE you start to work. Your opening lecture is most important. ALWAYS WORK WITH A MICROPHONE.

Never book Cabaret Clubs to do more than one spot in an evening. Make the act short, snappy and unusual and you will soon have them eating out of the palm of your hand. Be ready at all times for the "heckler". This is the hardest audience in Clubland.

OTHER TYPES OF DATES YOU WILL WORK.

As a result of bookings in clubland, many other types of work will come your way. Generally speaking these will be as follows:-

SMALL FIRMS PARTIES.

Usually held in some small Hotel Lounge. These are very easy to work, but conditions can be bad. Try to work from your pocket or a small brief case.

FIRMS' ANNUAL DINNERS.

Similar to the above but more people present. Audiences are inclined to be a little cold at first.

FIRMS' ANNUAL DANCE & CABARET.

These usually take place in the Ballroom of a large hotel. They can present quite a few problems for the Mentalist, so go along early and get things sorted out. Work one spot only. Your opening lecture is most important in order to settle your audience down. Don't try to do too long. Try to work in the centre of the floor, but if this is not possible perform in front of the band.

These then are the main places you will work as a mentalist. There will be others of course. Annual Conventions., Garden Parties., and so on, but by far your main work will be in the fields outlined above.

Now we must consider the best way to obtain engagements in these fields, which brings us to a most important consideration:-

YOUR MANAGER OR PERSONAL REPRESENTATIVE.

Many acts in Clubland handle their own bookings and do a reasonable job. They argue that by spending say 50% of their time getting the work, and 50% of the time doing the jobs, they make more money than if they had to pay someone.

Further they claim that they do less work for high fees and keep all the money they earn. This is a very short sighted attitude. The idea of going into any kind of business is to make money and this is no less true of Showbusiness. A manager can ask the same kind of money for you that you can get for yourself, perhaps even more. Bookers realise that they cannot bargain with a manager as they can with the artist. If they offer a low fee, he can always reply "Mr Amazon is a Professional Entertainer and would never work for such a low fee."

By concentrating 100% on obtaining bookings he can cover twice the amount of Clubs. The law of averages alone will give him more bookings for you.

I would say you cannot afford to be without a good manager.

THE MANAGER'S JOB.

Many acts seem to think that the managers job is to come along with the performer on his dates and handle everything for him, except the actual performance. This type of arrangement is a sheer waste of time. A good manager should be out getting the dates while you are working, his sole object should be to keep you working. The only way you will make money out of showbusiness is by getting sufficient bookings at the highest fees possible. So keep your manager out ahead of you getting the dates.

Any dates or inquiries that crop up when you are performing handle yourself, then pay the manager his commission in full.

#### HOW MUCH IS A GOOD MANAGER WORTH?.

A good manager, who is constantly bringing in the dates and who keeps his nose to the grindstone, is worth as much if not more than the attraction. Acts are easy to come by - good managers and salesmen are not. The good salesmen will always work, the good act will not. However, in the arrangement under consideration I would suggest you pay the manager not less than 20% of your Gross take but not more than 50%. A sliding scale is the best plan, the higher the fee, the higher the rate of commission.

#### WHERE CAN YOU OBTAIN THE SERVICES OF A GOOD MANAGER?

It's a hundred to one that you know someone already. A friend or relative who is a good salesman and who wants to earn some spare time cash is ideal for your requirements. It is important that they have their own transport and they look and sound good. Think about it, do you know anyone who has made a success in selling any of the following:- Insurance., Encyclopedias., Canvassing., Advertising Space., Electrical Appliances, etc etc.

Sometimes your wife can make a very good manager, she drops you off in the family car, you carry on with your engagement, while she goes to sell your act elsewhere. Later that evening she picks you up again. With this arrangement all the cash is going into one home.

If you cannot think of a single suitable person who would be interested, then advertise for someone in your local press under part time employment.

YOUR MANAGER'S JOB.

As already explained, this should consist entirely of obtaining bookings. These should always be by written contract which states, the name and address of the club, the fee, time of engagement, number of spots required etc. "Get everything in writing!" should be your manager's golden rule. Make it a rule yourself that you only pay his commission on correctly made out contracts bearing the booker's signature.

The business of calling on Clubs and the like has been fully covered by the author in his book "Your Chance in Showbusiness", obtainable from the publishers of this book, or the dealer from who you purchased it.

FEES.

What fee can the 'One Man Act' expect from the average club engagement?.

This really depends on how well known your act is. Some performers can command fees of several hundred pounds for a single night's engagement. It is very unlikely that someone just starting will be able to obtain this kind of money. As I write this I would say that you should have a minimum fee of £20 per night for a radius of 30 miles from where you live. Increase this for travelling further abroad. Certainly do not work for less than a minimum of £20. Your manager should always ask more than this, then drop to this minimum as a last resort. To work for less will just not be worth your managers' or your own time. If your manager does anything like a decent job of selling you, you'll get this fee and more quite easily.

In addition always get permission for the sale of horoscopes.

Thus for a nights work within one hours travelling distance from your home, you should earn something like:-

Fee.....	£30-0-0
Horoscope sales...	£15-0-0
Total...	<u>£45-0-0</u>
Less 25% Commission.	<u>£11-5-0</u> (£11.25).
Nett. takings	<u>£34-15-0</u> (£34.75).

The above figures are based on a club containing 300 people, selling horoscopes at 2/- per time to 50% of the audience.

It will be seen from these figures that the performer working on an average of two nights per week in his spare time can earn anything from £40 per week, as well as paying his manager from £14-0-0 per week.

A good team could increase this to seven nights per week if they so wished.

#### WHAT ARE THE BEST NIGHTS FOR YOUR MANAGER TO SELL YOUR ACT?.

Without any doubt, the best nights to sell any show in Club-land are Friday, Saturday and Sunday evenings, between 8 p.m. and 10-30 p.m. These are the times that most Entertainment Secretaries are in their clubs.

You have your Manager, now lets have a look at the act.

CLUB & CABARET MENTAL ROUTINE.

This is the actual Mental Routine worked by the author at leading clubs in the Midlands and the North of England. It depends on about 10% trickery and 90% SHOWMANSHIP. There is nothing original about the methods used, nor is there anything difficult. However, when I tell you that this act was my sole livelihood for more than 10 years you will realise how much value is placed in it.

The act starts with a short opening lecture. This settles the audience down and puts them into the right mood for what is to follow. The opening spiel is as follows:-

"Good evening Ladies and Gentlemen, tonight I am going to try and entertain you, and I hope, intrigue you, in a most unusual manner. With a demonstration of telepathy or thought transmission. In a few moments time I shall attempt to read the minds of some of you good people out there. I may read YOUR mind.... or, it may be a member of your family.....then again it may be a friend sitting near to you. I shall read the minds of quite a number of people - as many as my time will allow. This in itself, and the fact that I am using people you know, is proof that I do not use stooges or confederates of any kind. In fact you will have seen my notices displayed for the past few weeks, that I offer a reward of \$1,000 to anyone who can prove that I use stooges or confederates. I wouldn't dare make a challenge like this unless what I was telling you was the absolute truth. I would like to make it quite clear that I claim no supernatural powers in these demonstrations - indeed any normal person - who is prepared to spend the time and research into this fascinating subject - could possibly do as well as I will tonight, or perhaps even better.

"I cannot read peoples minds against their will, I can only do it with their full co-operation. I don't want to go into any lengthy discourse as to what or what is not possible, instead I'll go directly into the demonstration and explain as I go along. A few of you are about to have your innermost thoughts revealed - I must warn you - all the doors have been locked, no one can leave the room!"

Before we proceed any further with the explanation of this exciting and unusual act, let's examine the above opening lecture in detail. At first it may appear to be a bit lengthy. But in fact it takes less than two minutes to deliver. This is most important, any more and it would become boring, any less and you don't give your audience the chance to settle down and warm up to you.

It also serves a number of other useful purposes. Firstly it explains to the audience that what you offer is an Entertainment, if a rather unusual and unique type of entertainment. It's different from the run-of-the-mill type of show they are used to, and it also suggests the part you expect the audience to play. First you tell them that they will be intrigued.... It creates a sense of expectancy. Will he read my mind ??? It explains that you expect them to co-operate, indeed you tell them that you cannot read minds against their will! You also give your performance a scientific air, rather than claiming to be a seventh son of a seventh son. This is much more acceptable to people in this day and age. You then explain that you could talk at length on this subject, but instead of doing so, you will go directly into your demonstration which they will find more interesting.

Finally, you end on a lighter note, which tends to put the audience "at ease" for what is about to follow. It also establishes you as a "nice chap" who doesn't mind a bit of fun. People don't like their entertainment to be "stuffy" these days.

With the audience in the right frame of mind you continue as follows:-

"A performance of this kind relies almost entirely on one important factor, it relies on you the audience. I cannot read minds if there are no minds to read. From time to time I shall ask certain people to do things. It will assist me a great deal if you will do these things quickly and as directed. Now I wonder if I could have a lady and gentlemen on the stage to blindfold me please?"

When the two spectators step forward shake them by the hand and ask them their names. Try to use their Christian names only. We will suppose their names are Stephen and Susan, proceed as follows:

"Now Stephen, would you have a look at this large folded hanker-chief for me, we are going to use this as a blindfold. Place it against your own eyes first and see if you can see through it? Hold it up to the light and make perfectly sure. Can you use it to blindfold me please?"

"While Stephen is doing this Susan, would you go down into the audience and collect three different objects on this tray, from three different members of the audience. Ladies and Gentlemen in the audience, I would like three of you to place an article on Susans tray. From these articles I shall try to give a reading. For this reason it is important that the article belongs to the person who places it on the tray."

Please don't allow anyone else to touch it. Place anything you like - but I do ask nothing of value that I could break or damage if I dropped it. Remember I am blindfolded. Perhaps it would be best Susan if you only take three articles made either of paper or card, then I cannot damage them!"

By this time you should be blindfolded. However, thanks to your using a large folded hankerchief or scarf for this, no matter how the spectator blindfolds you, you will be able to see down the side of your nose. Don't lift your head up when doing this, just turn your eyes downwards and you will find you will be able to see for at least 3 to 4 feet all about you.

From your pocket you now take a pack of cards with a rubber band around them. You remove the rubber band and slip it over your wrist. Next you fan the cards to the audience as you say: "While we give Susan time to collect the articles we will try an experiment with Stephen, using this pack of cards. I would like you to do exactly as I instruct you Stephen." As you are speaking you are cutting and mixing the cards in your hands. "Tell me Stephen, do you understand cards? - you do - good. You know how to cut a pack and complete the cut - like this". Here you demonstrate by cutting a portion of the pack off the top and placing it under the lower part of the pack, then squaring the cards up. When Stephen confirms that he understands this, you continue:- "Well, that's what I want you to do, with the cards behind your back and held face down like this". Here you demonstrate by holding the pack behind your own back face down and cutting it a few times, then completing the cut. Once you are certain Stephen understands what he is to do, pass him the pack and have him hold it behind his back and cut it a number of times, then continue:-

"Do you know without looking and without removing the pack from behind your back, the name of the top card of the pack?" The spectator is bound to say "No". "Then you will agree that I couldn't possibly know". Again the spectator will agree. "That's fine sir, now will you take off the top card without looking at it or letting anyone else see it, and slip it into your right trouser pocket." Spectator does so. "Now take the next card from the top of the pack and place it in your left trouser pocket."..... "Finally, take the next card off the pack and place it into your upper breast pocket". Again the spectator does as instructed. "Pass me the rest of the pack." Take the pack and as you do so slip the rubber band around it. In so doing peek down your blindfold and note the bottom card of the deck. The pack is of course a set up deck either using the old eight kings set up, or the Si Stebbins set up. If you are not familiar with these an explanation will be found at the end of this book. By noting this bottom card you can quickly work out the three cards in the spectators pockets - you continue, having dropped the pack into your own pocket....."Now sir, will you go to the back of the stage behind my back, but where the audience can see you. Would you take the card from your left pocket and show it to the audience. Everyone please help me with this by concentrating hard on this card. Give me complete silence for a moment please.....Its a RED card.....I feel its a HEART card.....Everyone please think hard of the value.....I'm having difficulty seeing it.....No, I have it now ---- its the EIGHT of HEARTS."

"Would you now take the card from your right trouser pocket. Show it to the audience and everyone concentrate....."

"This is a BLACK card.....A SPADE card.....its a PICTURE.....the King of Spades." "Finally sir, take the card from your top breast pocket - and hold it for the audience to see. I feel this is another RED card.....It's a DIAMOND card.....The Three of Diamonds."

This is really a very old card trick, but one that isn't very often performed these days. However, the idea of the entire audience concentrating on the cards is to my knowledge original with the author. This involvement of the entire audience is what makes this simple card trick into a big stage production and its good SHOWMANSHIP.

By this time Susan should have the three items on her tray. Ask her to bring the tray onto the stage and stand next to you. If you now peek down your blindfold you can quickly see what the three items are. We will suppose for the purpose of these instructions that she has collected: An old envelope., A photograph., and a visiting card. Commit these to memory. If by any chance she has piled them onto the tray one on top of the other, simply say. "Now I want you to look at the three items yourself Susan, can you see each of them clearly?" She will then spread them out a little, then you can make your mental note. You now proceed as follows:

"Now Susan offer the tray to Stephen so that he can take one of the articles off the tray, then come and stand by me again. Stephen would you simply touch the article you have taken at the very back of my neck, hold it there for a moment while I get an impression."

It is of course the work of a moment to glance down at Susan's tray and note which article is missing, so continue:

"I get a strong feeling that this is a Photograph, am I right ? infact it's a photograph of a small child.....Is it the photo-graph of a boy?" "Please hold it up Stephen so that everyone can see." Now Stephen would you place the photograph in my hand."

Once you have the article in your hand, turn it over and over, rubbing it against your palm as if trying to get an impression from it. Glance down the side of your blindfold and note if it has anything written on it - maybe a name - or the date it was taken - or perhaps the photographers rubber stamp on the back, perhaps it has a number on it. What follows now depends on two counts - first, the showmanship of the performer, and second the scraps of information you are able to glean from the photograph. For our example we will say that we have been very fortunate indeed, and the following information is written on the photograph. Written in ink - the date 7th August 1951 and the name John Smith, age 12 years. We will suppose the photographers stamp showed it to have been taken in Edinburgh. We will suppose it also has the serial number E/6439 printed on it. With all this information you just cannot go wrong - so you would proceed as follows:

"Would the person who this photograph belongs too please call out 'HERE'." Have them repeat this word "Here" a couple of times until you can get them roughly located. Try to judge from the tone of voice if its a man or women. Try also to put an age group to the voice (i.e. Child, Teenager, Middle Aged etc). I will say that it sounds to you like a middle aged womans voice, then say:

Madam - I take it you are a lady, but I'm blindfolded, am I correct. Then Madam does this photograph belong to you? It does. Is it a photograph of your son?" We will suppose the lady answers "No".

"But it is a member of your family?" "Yes"...."A Brother perhaps". "Yes". "A Younger brother". "yes". "Still alive"..... "No"....."I thought not - this is a photograph of your younger brother who is now deceased, am I correct Madam". "Yes"....."Was it taken when he was on holiday"....."yes".... "But it wasn't taken in England was it ?" "No"....."Was he on holiday in Scotland"....."Yes"....."At the time the photograph was taken, was he in Edinburgh"....."Yes"....."If he had been alive today he would have been about 31 or 32 years old wouldn't he"....."Yes"....."But at the time the photograph was taken he was only 12 years old"....."Correct". "Thank you madam"..."do you mind Stephen taking the photograph back to the lady".... "Do you remember the date the photograph was taken madam, it was early in August wasn't it....in fact your brother was on holiday in August 1951. There seems to be something printed on the back of the photograph madam - would you have a look ----It's the photographers serial number in case you want to re-order the prints----lets try a little test-----would you concentrate on the number please----there's a SIX....then a FOUR....next I see a THREE....there's one more figure also....Oh its a NINE. Then there's a letter before the number.....its the letter E., is that correct - thank you."

"Lets try one last test with you madam - would you please concentrate on your deceased brother's name"....."I get the name SMITH.....does this mean anything to you madam....was it his surname"....."Yes"....."Could I possibly have known this name in advance madam"....."No"..... "Now lets try his Christian name.....concentrate please.....really hard.....I have it, his full name was JOHN SMITH wasn't it. - Thank you".

The other two objects on the tray are dealt with in exactly the same way as in the photograph example above. Now you can see why you ask for items made of paper or card. These are the items from which you can glean the most information. Very often things are printed on them, names., numbers., an address., little scribbled notes or a postmark on the envelope. Each of these little pieces of information are fed back to the spectator one at a time. Remember, the rest of the audience don't even realise they are there. A little fishing as shown in the example of the photograph and you can soon find out whose name, or what have you, the information refers to. If you ever have to have anything checked on the article (such as the serial number in the photograph example) always have it passed back to the spectator before dealing with it, then perform it almost as an afterthought, making a 'special test' of it.

Once you have gleaned all the information off the card, hold it above your head as you talk, thus it is obvious that even if you could see, you are not reading it off the card. If you forget anything, ask the spectator a direct question, then lean slightly forward as if trying to catch their answer. At the same time it is perfectly natural to drop your hand for a moment - then glimpse down the blindfold and refresh your memory. You will have another opportunity for a glimpse when you pass the item to the assisting spectator with the request he returns it to the person concerned.

It may appear at first that you have got to have a good memory to be able to perform this routine. This is not so, most articles have at the most two or three pieces of information that you can deal with.

Now you may say what do you do in the case where there's no information on one, or even any of the articles. This is very rare and most unusual. In all the time I've been performing this routine, it has never happened that one of the above items has proved to be blank. But should it ever happen you proceed as follows: First describe the article at the back of your neck. Next, take it in your hand and ask the spectator who it belongs too shout "here". You then proceed to get 'impressions' off the article and give the spectator the type of 'reading' that will be found in any womens magazine on the usual 'Horoscope' page, for example.

"I get the impression madeon that things domestically and financially are not progressing as smoothly as you would desire. You seem to get so far - then you come across yet another set back. However, you are just entering a most fortunate phrase and things are going to take a turn for the better. Also you have no need to worry about that health problem - just follow the doctors instructions and everything will be fine."

Learn three such readings off by heart and you are ready for any emergency.

As you complete the last reading remove your blindfold with a flourish. This in itself is a natural applause cue. Take your bow and then continue: "My time is up Ladies and Gentlemen and I don't have time for any more. But before they return to their seats, how about a nice round of applause for our two helpers Susan and Stephen." Lead the applause for your two volunteers, then return them to their seats.

Now comes your winding up spell - and your horoscope pitch, (don't overlook this for if you do, you are letting big money slip through your fingers) My own patter and handling of this follows:

#### THE HOROSCOPE PITCH.

"I trust Ladies and Gentlemen that you have enjoyed my demonstration this evening." Usually you get a nice round of applause at this point. Acknowledge this and then continue. "On demonstrations of this kind I am often asked, especially by the Ladies present, and quite a few gentlemen as well, if I can give them a private reading. I'm afraid this is difficult under these conditions, but what I have done is to prepare a small number of Personal Horoscopes and Predictions for the future, compiled on your birthdate. There are twelve of those - one for every sign of the Zodiac. These are properly prepared readings according to the ancient teachings of Astrology and have proved amazing to everyone who has obtained one. Each Horoscope contains details of how to obtain a lucky number system, that has already won thousands of pounds on Football Pools, Horse Racing, Tote Numbers and in practically every known form of having a flutter available today.

The price of such readings as many of you will know, can cost you several pounds if you write off to a Professional Astrologer, however, I am able to offer them tonight at the special bargain price of only 2/- each (or 3/- if you so wish). "Inside each reading will be found a special half price voucher valued at 5/-, so you can actually get 5/- back for your 2/- outlay. If you want better luck on the football pools, more money, improved health, or just to get to know yourself better according to Astrology, this is your opportunity.

"Very quickly I am coming around with them now. Remember, there's one for each and every one of you. Have the month you were born ready when I come to you please, the correct change if you have it, 2/- each or 10 New Pence. Thank you each and every one of you."

As I am giving this speil, I pick up the horoscopes from my table and display them as I talk. Horoscopes can be obtained at a very reasonable price indeed from Magictrix., 149 Whitfield Rd. Bally Green. Stoke on Trent. Staffs. ST6 8AL. England.

The prices allow a very large profit margin (over 300%) on each one that you sell. The readings supplied will easily fetch two to three shillings each, thanks to the large and flashy cover and appearance. They are the finest available anywhere in the world at the price. Each one is correctly worked out according to the true teachings of Astrology, which is most important as you never know what or when you might get a trained Astrologer among your audience.

Once the speil is over, I then go down among the audience and have the pianist/organist play a tune (I use the Dream of Olwen). I walk directly towards the first table on which there are a number of ladies, I simply smile and wait. It is amazing how they will start fishing in their purse for money. As soon as they do this I ask them the sign they were born under, and by the time they have taken out their money I have located the correct reading.

As soon as other members of the audience see someone take out their money and buy a horoscope, practically everyone wants one. Ladies are a certainty, but its surprising how many men buy one.

If you have a companion with you on the booking, she can give you a hand in this. You each take half the room, and in no time at all you have very often taken as much as your fee in horoscope sales.

In a club of 300 people it is quite common for a good worker to sell to at least 200 to 250 people. In fact its quite common for everyone in the room to buy a horoscope.

I usually make it a practice to give a free horoscope to the Entertainment Booker and his wife. This is good policy and costs you very little. In fact it is a good excuse to sort him out after the engagement has ended, before you travel home. "I've been looking for you to give you one of my special horoscope readings free of charge, what is your birthdate please. Also we had better give your good lady one - when was she born please." Take out the readings then continue: "I do hope everyone enjoyed my show." If you have done anything like a decent job he will say so. You then take this as an excuse to continue. "Well, I've enjoyed playing to them, they are a wonderful crowd and so receptive to my type of entertainment. I'd most certainly like to come and visit you again on a future date - say in about 9 months time." If the Entertainment Booker agrees with you about coming again, it's ten to one he will, take out your diary and lock up a future date nine months away, then say. "I have ..... vacant. Shall we book that now and get it settled?"

Again if you have done anything like a decent job the re-booking will be forthcoming.

This may sound a bit like a hard sell, but in practice you will find that this is not so.

Treat it casually and naturally as if the idea just crossed your mind, thanks to the nice things he was saying about your show.

If, however, you don't get the re-booking, thank him warmly and shake him by the hand, saying, "Well if ever I can be of service to you again, don't hesitate to call. It's been a real pleasure appearing for you".

Always leave the door open for your manager or agent to be able to call again at a later date.

#### USEFUL POINTS OF INTEREST.

The names and addresses of the clubs in any area can be found in the Yellow Pages of your telephone directory, listed under Clubs.

Horoscopes are obtainable from the publishers of this book at very reasonable cost, allowing a very big 'mark up' to the ect. Samples and Wholesale prices will be sent on receipt of a 2/- (10 p) Postal Order.

Other books on Mentalism - including many American ones, are available from the publishers. A S.A.E. will bring a list of these.

Complete information on obtaining all the bookings you want is contained in the authors book 'Your Chance in Showbusiness', available from the publishers. A S.A.E. will bring details.

The only people who are going to benefit from reading this book are the magicians that put the INFORMATION INTO PRACTICE.

We have done it - so can YOU.

It is the author's sincere opinion that any person - Male or Female - of average intelligence and ability, with drive and technical knowledge, and who is not afraid of hard work, can make a steady income out of the information contained in this book. If I can be of assistance to you, please do not hesitate to contact me.

This is the end of the book - but, I hope the beginning for YOU.

**Magictrix House of Magic.,**  
**149, Whitfield Road.**  
**Stoke on Trent. ST6 8AL.**  
**Staffs. England.**

**EIGHT KINGS SET UP.**

~~oooooooooooooooooooo~~

Magictrix.

The cards in your pack must be arranged in the following order, starting with the top card which is face down:

8C - KH - 3S - 10D - 2C - 7H - 9S - 5D - QC - 4H - AS - 6D - JC and so on throughout the pack, the next card will be the 8H then KS etc etc. The suit order you will notice is CLUBS, HEARTS, SPADES, DIAMONDS. This is easily remembered if you think of the word CHaSeD.

The order of the cards are easily committed to memory by learning the following jingle:

**Eight Kings Threatened to save nine fine Queens for one sick knave.**

8      K      3      10      2      7      9      5      Q      4      A      6      J

If all the cards are arranged in this order throughout the pack, running in the suit order C.H.S.D. The pack may be cut (from top to bottom) as many times as you like without upsetting the arrangement.

**DO NOT SHUFFLE.**

**WORKING:-** Have a card selected from the pack. Cut the cards at this point and secretly notice the bottom card of the pack. This card was cut from just over where the selected card was taken out - thus it was the card before it in the jingle. For example if say the Ace of Clubs is selected, the bottom card (that is the card that was immediately above it) will be the 4 of Diamonds. Knowing this, by running through the jingle and the word CHaSeD in your mind, you can name the selected card. If the chosen card is now returned to the top of the pack and the pack cut a few times - the trick can be repeated.

By having the pack cut - then the THREE TOP CARDS taken off and placed into the spectators pocket. Performer can reveal the names of these three cards by looking at the BOTTOM CARD OF THE PACK. The chosen cards will be the next three following the bottom card in the jingle.

Many effects are possible with this set up pack.

**SI STEPPINS SET UP.** The suits are arranged in the CHaSeD order. The cards are arranged in order, so the value of the card below it in the deck is always THREE MORE - thus Ace, Four, Seven, Ten, King, Three, Six, Nine, Queen, Two, Five, Eight, Jack, Ace, Four etc etc. The working is then exactly the same - except instead of the jingle you simply count three to the next card.

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